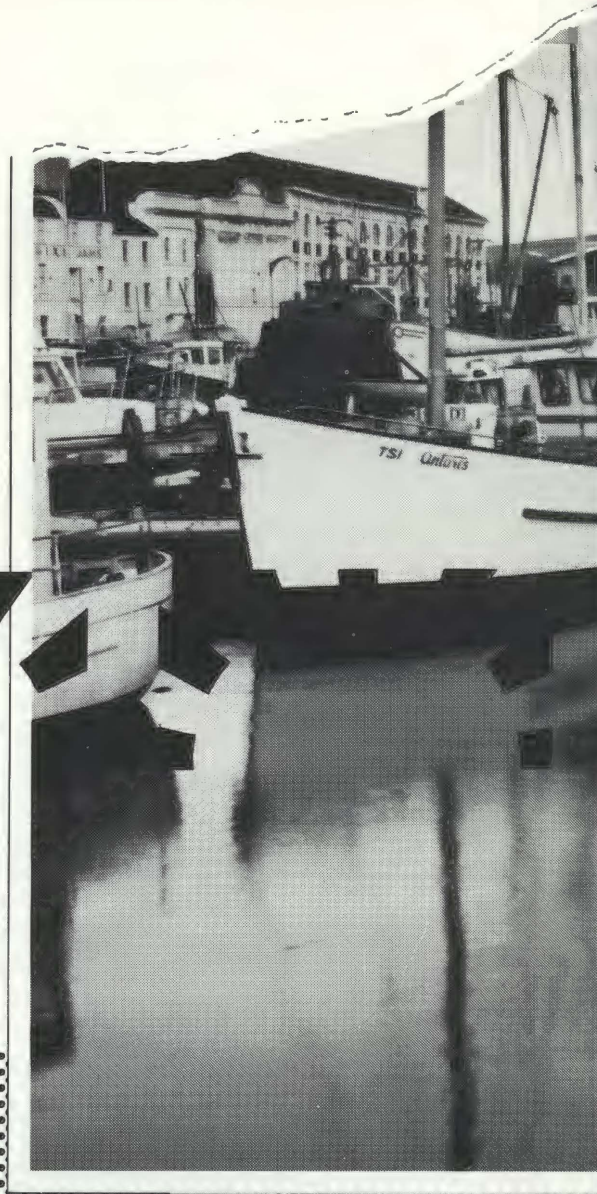
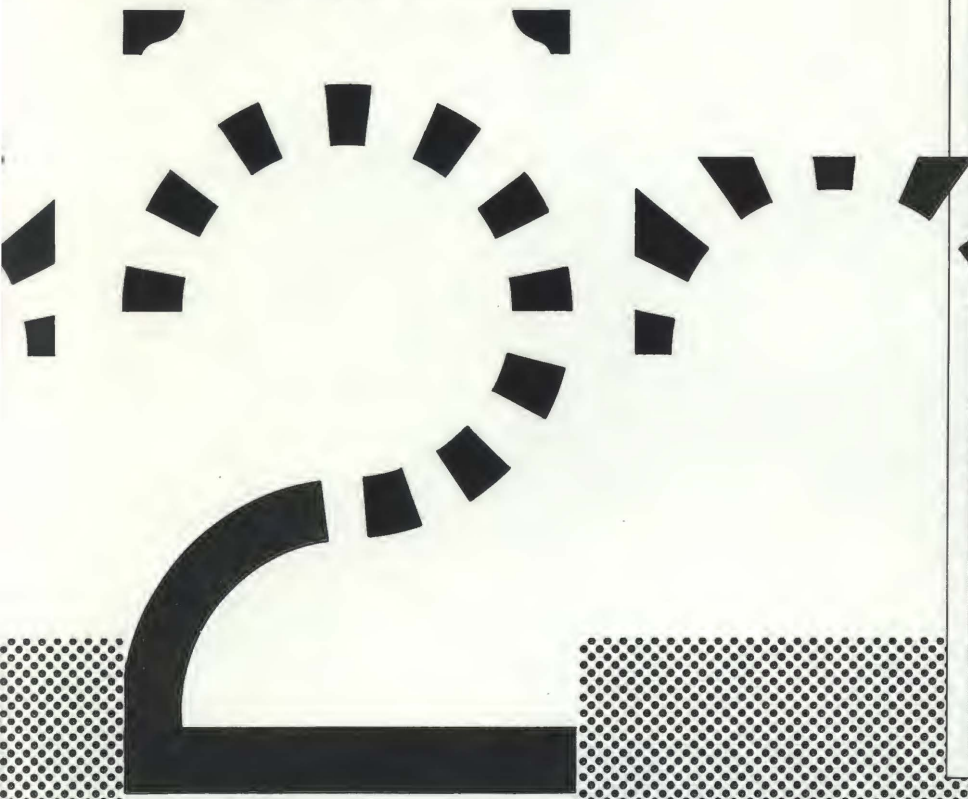




ON SITE



BRUCE
ARMSTRONG

PAUL
BOSTON

ALISON
CLOUSTON

SUSAN
NORRIE

ON SITE 2 INTRODUCTION

In 1984 four artists were invited to assemble installations 'on site' in the Tasmanian School of Art Gallery, then located at Mt. Nelson.

'On Site 2' was devised as an extension of this idea, with the 'site' being the new Centre for the Arts, recently established in refurbished warehouses on Hobart's historic waterfront. Bruce Armstrong, Paul Boston, Alison Clouston and Susan Norrie were invited to work in various areas of the Centre for periods of two weeks each during September 1986.

The works made during these short residencies are exhibited here and are the artists' responses to Tasmania and their relocation.

Collectively they sensed a 'presence' in Tasmania which is a combination of the sheer visual beauty of the place, its history permeated with guilt, contemporary issues of conservation, a unique Aboriginal and colonial culture, and the development of a contemporary culture sensitive to the past.

Bruce Armstrong has always worked with native timbers, particularly Red Gum from Victoria, where he lives. He worked within the Sculpture Department on two substantial logs of Tasmanian Myrtle, donated by Australian Newsprint Mills. These works juxtapose images of architecture, animals and humans in a mass which establishes both grandeur and the 'genre' of the wood-pile. After a sustained period of working two-dimensionally, Paul Boston came to the papermill at the Centre for the Arts to make works in relief using paper-pulp, a material unfamiliar to him. These recall his earlier works of newspaper and resin over high density polystyrene which pivoted on ambiguities of weight, image and space. Alison Clouston found the materials used in 'Round Yard' on a number of

sorties to the Lakes of central Tasmania. In one of the galleries she installed a simple, stark grey, linear enclosure of weathered wood. Just beyond its perimeter, stands a horse of more complex construction. Susan Norrie has painted works, collectively titled 'Extinct', that have direct references to Tasmanian Colonial History, the images coming from Port Arthur and the Tasmanian Museum and Art Gallery. The arrangement of the parts of 'Extinct' recall artefacts on display; the richness of the paint parallels the patina of age. 'On Site 2' could not have been completed successfully without the co-operation of my colleagues in the Sculpture and Photography Departments, the woodmachine shop, and the papermill, as well as other individuals acknowledged in this catalogue.

John R. Neeson
Co-ordinator of Residencies
Curator of Exhibition
October 1986



Bruce Armstrong, Alison Clouston, Paul Boston, Susan Norrie



On the Centre for the Arts

A good number of Australian art schools are situated well away from the major population centres of Sydney and Melbourne and in many instances, these art schools stand alone within their communities as the sole professional art training establishment. As the only show in town, they come under pressure to teach a comprehensive range of generic art, craft and design courses: the argument goes, that if textiles, ceramics, photography, graphic design et al. are not part of the school's offerings, then the community is denied the opportunity to train in those practices. So, while overall these art schools are not large, they tend to be fairly comprehensive in their offerings and their staff are spread thinly as a consequence.

The Tasmanian School of Art, situated as it was between 1971 and 1985 on the Mt. Nelson Campus on the fringe of Hobart, was faced with the dilemma of providing the variety of professional staff and of approaches to artmaking in each of its substantial

number of specialisms. Further, the remoteness of Hobart from the main centres of art activity restricts the flow of ideas and experience which provides students with various models of creative commitment so essential to the vocational focus of their chosen field. The School was positioned to enter the snug, 'windowless', classically academic closed-circuit of teaching art for art teaching's sake.

The dilemma was resolved by setting aside a significant amount of the school's resources to fund a visiting artist/lecturer programme, that reaches beyond the local community to bring regularly to Hobart professionals in the field, who give lectures, demonstrations, critiques and sometimes extended workshops. The programme covers a broad spectrum of art, craft and design practice and the visitors' expertise and experience touch upon the range of specialisms to supplement the teaching resources throughout the School.

Disruptions to the completeness of academic life in the latter part of the 1970's caused by a rationalisation of



Susan Norrie

tertiary education in Tasmania, required a further re-examination by the School, of its relationship to the general public and of the local art community's special needs, given that Hobart lacked a substantial professional infrastructure. A policy of community access was developed and an art exhibitions programme established. Also, public participation was encouraged in the visiting artists lecturers' programme and its various spin-offs.

The knocking out of institutional bricks and the encouragement of community access brought considerable benefits to those on the inside. It soon became apparent that these activities contained essential vocational information and experiences.

Art exhibitions programmes, in concept, address many of the theoretical issues which inform contemporary art, craft and design, and in the staging, exhibitions address many of the practical issues, which must be engaged by artists, craftspeople and designers.

Artists visiting the School provide information concerning many facets of their experience — their values, the way they cope with survival, their aspirations and the strategies which they employ to achieve them.

As the School moved to exploit these new directions, a weakness inherent in the Mt. Nelson Campus became apparent: the location, tucked away from the city centre and the main thoroughfare, was beyond the sight of the general public and therefore out of mind. On the other hand, the Centre for the Arts location on the Hobart waterfront, was positioned in the very heart of the city and therefore in the public spotlight. It was ideal for community access programmes.

Just as this public role was a key argument in securing this particular location for the School of Art, so the need for strengthening of these activities in the new environment was perceived by the University and catered for in developing plans to extensively renovate the existing building



Alison Clouston

stock – formerly factory and warehouse buildings used by Henry Jones, IXL. While the massive timber columns and beams provided atmosphere, the ample spaces were well suited to be adapted as studios and the insulated cool stores were useful for sound insulation for machine workshops; the plans incorporated substantial art gallery facilities, a public lecture theatre and public spaces which allowed for the display of work-in-progress by the new occupants.

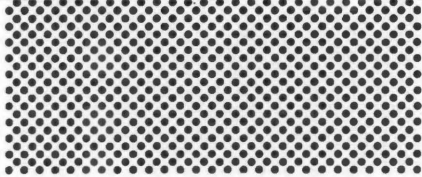
With the opening of the University of Tasmania Centre for the Arts less than a month ago, the potential of the new campus is yet to be fully realised. However, it can be said that this change of venue is more dramatic than the School had imagined. Community interest has exceeded expectations. There is interest in the re-cycling of the old buildings and the local history they contain; there is interest in the displays of artwork shown in the circulation areas; attendance at the public lectures has risen sharply and exhibition attendance has also

substantially increased. A formerly remote audience is entering the doors of the Centre for the Arts and participating. Many are persuaded that they have a stake in the Centre and in what is going on there. Of course, tertiary education institutions in this country are essentially public instrumentalities and many of them offer encouraging public access programmes. Our experience, even discounted for its novelty, is nonetheless extraordinary. Perhaps this venue, art, public perception and the efforts of the new occupants, will combine to produce something special.

Geoff Parr
Director
Tasmanian School of Art



Bruce Armstrong



**The Papermill, Centre for the Arts,
Hobart**

The papermill (formerly known as Jabberwock) remains the only institutionally-based, full-scale papermill in Australia. Begun in 1978, it was funded by the Australia Council, the Tasmanian Government and the Tasmanian College of Advanced Education, and the American papermaker, Tim Payne, was employed to set up the mill and continued to run it until 1984. The initial concept was to provide a facility which would allow high quality, 100% cotton, hand-made paper to be produced as an adjunct to the printmaking department, as well as to be sold commercially.

The mill has evolved as an important and interesting studio area within the art school, providing students with the unique experience of exploiting and experimenting with the wide range of papermaking techniques and materials that are now offered. These include: high quality, archivally sound, pulps; imported oriental fibres; latex casting; dyed pulps and plant fibre pulp.

The facilities are also available to visiting artists. Many Australian and some international artists have worked in the mill, some returning regularly to produce their paper art works. Several national and international group exhibitions have been developed from works produced at the mill.

The 1st National Paper Conference is to be held at the Centre for the Arts in May 1987.

Penny Wells



Paul Boston

stock — formerly factory and warehouse buildings used by Henry Jones, IXL. While the massive timber columns and beams provided atmosphere, the ample spaces were well suited to be adapted as studios and the insulated cool stores were useful for sound insulation for machine workshops; the plans incorporated substantial art gallery facilities, a public lecture theatre and public spaces which allowed for the display of work-in-progress by the new occupants.

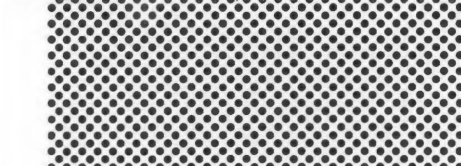
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The 1st National Paper Conference is to be held at the Centre for the Arts in May 1987.

Penny Wells



Paul Boston



BRUCE ARMSTRONG



With this in mind, wood, 1986

LIST OF WORKS


1. *Is that the way of it?*
Wood, 1986
2. *With this in mind*
Wood, 1986
3. *Untitled*
Wood, 1986
4. *Untitled*
Wood, 1986
5. *Untitled drawing*
1986



Roundyard, 1986

INSTALLATION

Roundyard
1986



ALISON CLOUSTON



BORN

1957, Melbourne, Australia

STUDIED

- 1980-80 R.M.I.T., Melbourne, Victoria
 1981 Graduate Diploma in Sculpture at R.M.I.T., Melbourne, Victoria

SELECTED EXHIBITIONS**Group:**

- 1981 *Capital Permanent Award*, Geelong City Art Gallery, Victoria
Animals and Animism, R.M.I.T., Gallery, Melbourne
 1983 *Young Sculptors 1983*, R.M.I.T. Gallery, Melbourne
 1984 *Hugh Williamson Prize*, Ballarat Fine Art Gallery (Awarded Emerging Male Artist Prize)
New Sculptors – New Sculpture, Christine Abrahams Gallery, Melbourne
New Sculptors – New Directions, Melbourne University Gallery
 1985 *Perspecta*, Art Gallery of New South Wales, Sydney
 1986 *Site and Vision*, Carrick Hill, South Australia
Fears and Scruples, Melbourne University Gallery, Melbourne
On Site 2, University of Tasmania, Centre for the Arts Gallery, Hobart

Individual:

1986 Powell Street Gallery, Melbourne

SELECTED BIBLIOGRAPHY

Perspecta (Catalogue), Art Gallery of New South Wales, Sydney, 1985
Fears and Scruples (Catalogue), Melbourne University Gallery, 1986

BORN

1957, Porirua, New Zealand

STUDIED

- 1979 Ilam School of Fine Art, Canterbury, New Zealand

SELECTED EXHIBITIONS**Group:**

- 1980 *Tar, Paint, Plastic*, Wellington, New Zealand
Rotorua Art Award, New Zealand
 1981 *First Australian Sculpture Triennial*, Melbourne
 1982 *The Day the Art Stood Still*, Darlinghurst Group Show in a Warehouse, Sydney
Inner-City Women's Show, Darlinghurst Warehouse Women and Arts Festival, Sydney
 1983 Mori Gallery, March-April, Sydney
 1984 *Hugh Williamson Prize*, Ballarat Art Gallery, Victoria
New Sculptors, New Directions, Melbourne University Gallery, Melbourne
 Mori Gallery, April, Sydney
 1985 *9th Mildura Sculpture Triennial*, Victoria
Perspecta, Art Gallery of New South Wales, Sydney

- 1986 *Hugh Williamson Invitation Prize*, Ballarat Fine Art Gallery, Victoria
On Site 2, University of Tasmania, Centre for the Arts Gallery, Hobart

Individual:

1983, 84 Mori Gallery, Sydney
 1986 Mori Gallery, Sydney

SELECTED BIBLIOGRAPHY

Wellington Review of 'Tar, Paint, Plastic', *Evening Post*, August 1980
 Review of Women's Work at the First Australian Sculpture Triennial, *Art Network* (Autumn 1981)
 Review and Reproduction of Mori Gallery Show, April 1983, *Art Network* (Winter 1983)
 N.S.W. Institute of Technology Paper – Review and Photo of April 1983 Mori Show, *Nitwit*, N.S.W.

PERFORMANCES

- 1981-82 Member of 'Choir Practice' Music/Performance Group
 1983-84 Member of 'Sax and Violins'
 1985-86 Member of two-woman performance act 'The Falling' Cloussough Sisters
 Performed in Sydney Hotels Cabarets and 'The Performance Space' and 'Art Unit'
 1986 Biennale of Sydney – performed and created a show, with 'Sax and Violins', called 'The Lapse of the Gods' a grandiose musical event



Roundyard, 1986



PAUL BOSTON



LIST OF WORKS

1. *Fish*
Ink on moulded paper, 1986
2. *House*
Oil stick on moulded paper, 1986
3. *Candle*
Oil stick on moulded paper, 1986
4. *Drop*
Oil stick on moulded paper, 1986
5. *Ships*
Oil stick on moulded paper, 1986
6. *Untitled*
Sheet of handmade, coloured paper, 1986

STATEMENT

From 1982 to 1984 I was involved in making relief pieces (since then I have been painting and drawing). When I came to working in the papermill I decided to go back to some of the concepts that were central to those pieces, mainly because moulded paper is so ideal for relief work.

One of the basic concerns in these pieces is the manipulation of space. It is possible in painting or drawing on relief forms to reinforce the space that naturally occurs in such forms or to contradict it and thereby create a very ambiguous spacial field. It is this unsure, contradictory space that interests me and that seems appropriate to the images I use.

I see the images in these works as psychological ingredients – the subject matter as catalysts for prompting recognition and association. It is not their specific meaning but the fact that they ‘mean’ which interests me. The more simple the image the more fascinating the process – the minds ability to project meaning into lines, shapes, textures and colours is highlighted when only minimal

information is given. On a broader level this corresponds to the way we read our whole environment. The way we interpret information, the relationship between the perceiver and the perceived.

I like to think that art can supply a view of our experience which counters the views that are supplied by other aspects of our culture – particularly those from the media. The T.V. chat show host confidently portrays a world of absolute banal ‘knowability’. Hopefully the artist can offer a more expansive – open view of things.



STATEMENT

There are twelve paintings. Ten painted artefacts and two portraits:
the convict
the tasmanian tiger
both now, they say,

EXTINCT

Cowl: worn to the chapel in the Model Prison, Port Arthur – by convicts sentenced to solitary confinement.

Life Sentence Uniforms

Gag: for violent prisoners

Leather Cap: the flaps could be turned outwards to give protection from sun and rain

Wooden pillow: used by women convicts

Ducking Box: sometimes used to punish unruly prisoners on board convict vessels. The box could be suspended from the yard-arm so that it submerged temporarily when the ship heeled


Convict shoe

Sledge hammer

Spade: used at the Brick Kiln

September 1986

LIST OF WORKS

- Extinct*
12 oil paintings on canvas
1986
- 

SUSAN NORRIE





House, oil stick on moulded paper, 1986

BORN
1952, Fitzroy, Melbourne, Victoria

STUDIED
1969-73 Preston Institute of
Technology, Melbourne

SELECTED EXHIBITIONS

- Group:**
- 1972 Pinacotheca, Melbourne
 - 1982 *New Directions*, Geelong Art Gallery
 - 1983 *Perspecta*, Art Gallery of New South Wales, Sydney
 - 1984 *Vox Pop Into The Eighties*, National Gallery of Victoria, Melbourne
 - Form-Image-Sign*, Art Gallery of Western Australia, Perth
 - An International Survey of Recent Painting and Sculpture*, The Museum of Modern Art, New York
 - 1985 *Painted Sculpture*, Australian Centre for Contemporary Art, Melbourne
 - Visual Tension*, Australian Centre for Contemporary Art, Melbourne
 - 6 Drawing*, Tasmanian School of Art
 - Perspecta*, Art Gallery of New South Wales, Sydney



Extinct, 12 oil paintings on canvas, 1986

- 1986 *Crosscurrents*, Heide Park and Art Gallery, Melbourne, Victoria
Back Lash, National Gallery of Victoria, Melbourne
On Site 2, University of Tasmania, Centre for the Arts Gallery, Hobart

Individual:

- 1983 *Reconnaissance*, Melbourne
 1985 *Reconnaissance*, Melbourne

SELECTED BIBLIOGRAPHY

- Bernice Murphy: *Perspecta 1983* (Catalogue), Art Gallery of New South Wales, Sydney, 1983
 Robert Lindsay: *Vox Pop Into The Eighties* (Catalogue), National Gallery of Victoria, Melbourne, 1984
 Tony Bond: *Form-Image-Sign* (Catalogue), Art Gallery of Western Australia, Perth, 1984
 Kynaston McShine: *An International Survey of Recent Painting and Sculpture* (Catalogue), The Museum of Modern Art, New York, 1984
 Paul Boston: 'Man in a Landscape' (Interview), *Art Press*, Paris, France
 Michael Wardell: 'Paul Boston', *Art and Australia*, Winter 1986
Crosscurrents (Catalogue), Heide Park and Art Gallery, 1986



Fish, ink on moulded paper, 1986



Shoe, oil on linen, 30 x 60cm., 1986

BORN

1953, Sydney, Australia

STUDIED

- 1973 National Art School, Sydney
 1974-76 Victorian College of the Arts, Melbourne

SELECTED EXHIBITIONS

Group:

- 1979 Students Gallery, Sydney
 1981 *Art Clothes – Project 33*, Art Gallery of New South Wales, Sydney
 1982 *Six Young Artists*, Axiom Gallery, Melbourne
 Mori Gallery, Sydney
 1983 *Sydney Morning Herald Prize*, Commonwealth Bank, Sydney
Attitudes to Drawing, Ivan Dougherty Gallery, Sydney
 Art Gallery of Western Australia, Perth
 1983 *Perspecta*, Art Gallery of New South Wales, Sydney
 1984 *Form-Image-Sign*, Art Gallery of Western Australia, Perth
Australian Visions, Guggenheim Museum, New York



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Centre for the Arts Gallery,
University of Tasmania, Hunter Street,
Hobart

Residencies:

1 September to 30 September, 1986

Exhibition:

17 – 31 October, 1986

Exhibition curated by John R. Neeson
1986

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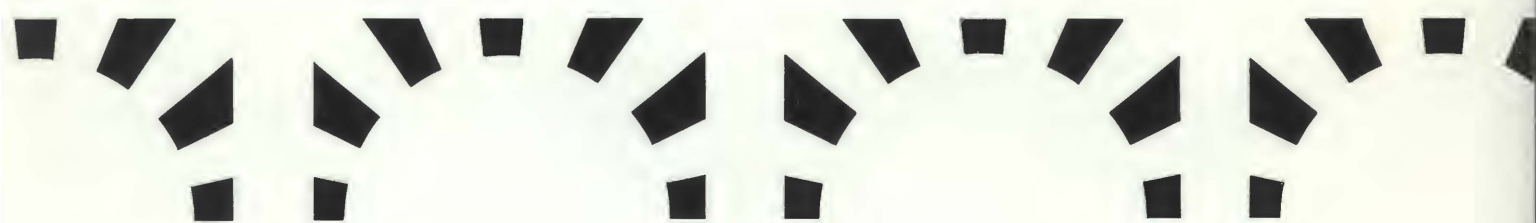
- 
- 1985 *Heartland*, Wollongong City
Art Gallery; Newcastle
Region Gallery; Heide Park
and Art Gallery; Ivan
Dougherty Gallery and
Chameleon, Hobart
Young Painters, Hal Bromm
Gallery, New York, U.S.A.
Perspecta, Art Gallery of
New South Wales, Sydney
- 1986 *Biennale of Sydney*, Art
Gallery of New South Wales
Sydney
On Site 2, University of
Tasmania, Centre for the
Arts Gallery, Hobart

Individual:

- 1980 Students Gallery (now Mori
Gallery), Sydney
1982, 86 Mori Gallery, Sydney
1983 Realities Gallery, Melbourne

SELECTED BIBLIOGRAPHY

- Terence Maloon: 'A woman takes a
macabre look at mummy's baubles',
Sydney Morning Herald, October 13,
1982
Ronald Millar: 'Norrie turns out
visual poetry', *Melbourne Herald*,
September 15, 1983
Suzanne Davies: 'Susan Norrie –
Realities', *Art Network*, No.11,
September 1983
Memory Holloway: 'A glimpse into a
private world', *The Age*, September
14, 1983
Elizabeth Butel: 'The Rising Stars of
'84', *National Times*, December 30,
1983
Terence Maloon: 'Some aspects of art
in Sydney, 1982', *Australian Art
Review*, No.2
Ursula Prunster: 'Susan Norrie: Recent
Work', *New York Art Express*, 1984
Jo Holder: 'Susan Norrie', *Follow Me*,
January 1985
'Australia in Manhattan', *Studio
International*, Vol.197, No.1007, 1985
'Upstarts from Downunder', *New
York Magazine*, October 1984
Maggie Gilchrist: 'Susan Norrie,
Hilarie Mais, Margaret Morgan', *Art
and Australia*, Vol.23, No.2, 1985
Perspecta (Catalogue), Art Gallery of
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Biennale of Sydney (Catalogue), Art
Gallery of New South Wales, Sydney,
1986



Centre for the Arts Gallery,
Hunter Street, Hobart
1 September – 31 October, 1986

